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with the artist over the selection of his materials or over his means of symbolism. The work is certainly one of the most remarkable pieces of statuary, both in conception and execution, which has lately been produced.

The exhibition room is equally unlike anything designed and equipped for a similar purpose. A chapel-like inclosure lighted from above, largely dominated by plain surfaces and harsh lines—practically the only curve being that of the ceiling—with comparatively few attempts at mural decoration, and these of a type so unusual, and to many so devoid of charm, as to be abortive of their purpose, the central room in which the Beethoven statue is shown on its raised dais is one that would impress the visitor by the element of the unusual rather than by that of the beautiful. Here, too, as is shown by the photographs of some of the decorations sent herewith, symbolism enters largely into consideration. This symbolism, however, is of the type that has found more favor with a certain class of German decorators than with the rank and file of decorators of other nationality. The frescoes, the panels, the bas-reliefs in brass and copper, the mosaics, the carvings, all savor of the unusual, the weird if not the repellant.

As an example of decoration, this central room is certainly consistent. Severe and strange as it is, it is not without its unique interest. Perhaps it comports with Klinger's conception of the subject. The average visitor, however, will doubtless feel a hiatus between the soulful character of the musician, who produced compositions of such wondrous beauty that the world still listens and admires, and this quasi-mortuary chapel, in the decoration of which the artists reveled in gruesome conceits, and while essaying to decorate, faltered before the first suggestion of beauty they produced, and abandoned the effort after grace to the mere chance of whim and oddity. The setting of the Klinger Beethoven is striking, that is all one cares to say of it.

FRIEDRICH MORGENTHAU.

VIENNA.

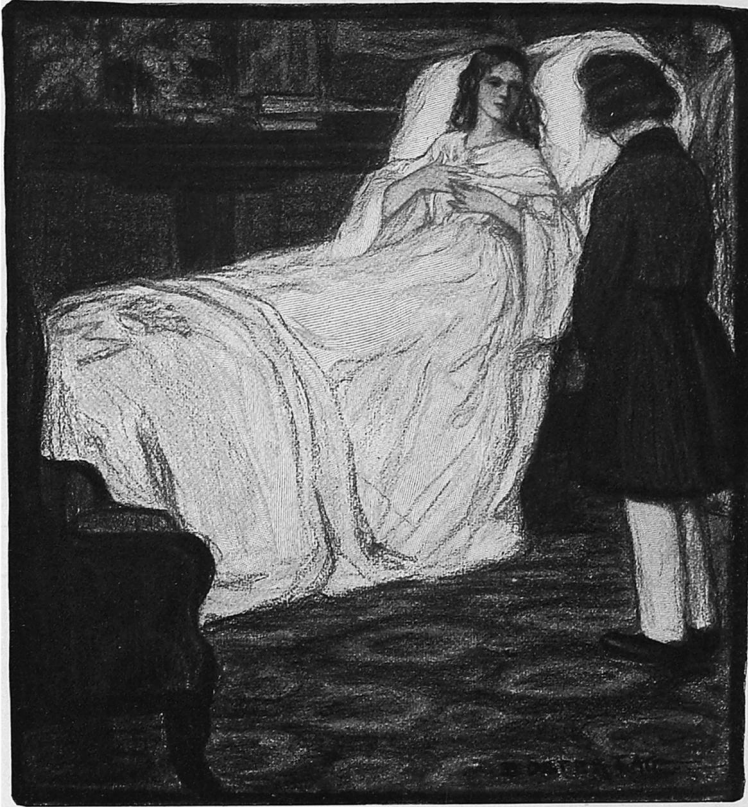


## RECENT WORK OF ILLUSTRATORS—BLANCHE OSTERTAG

The following four illustrations are selected from a set of drawings made by Miss Blanche Ostertag for "Memories," by Max Müller, a volume soon to be published by A. C. McClurg & Co., and are used here by courtesy of the publishers, as examples of Miss Ostertag's most recent work. The task undertaken by the artist was not an easy one, owing to the peculiar character of the book.

The story is without plot, incident, or situations, though replete with interest, and abounding in beauty, grace, and pathos. These memories are a poem in prose on Deutsche Liebe, and are the later-

life reflections or reminiscences of a thinker who delights to indulge in sentiment, and at the same time to interweave in his narrative wholesome bits of theory and philosophy. The work of illustration, therefore, called for sympathy and penetrative insight rather than graphic



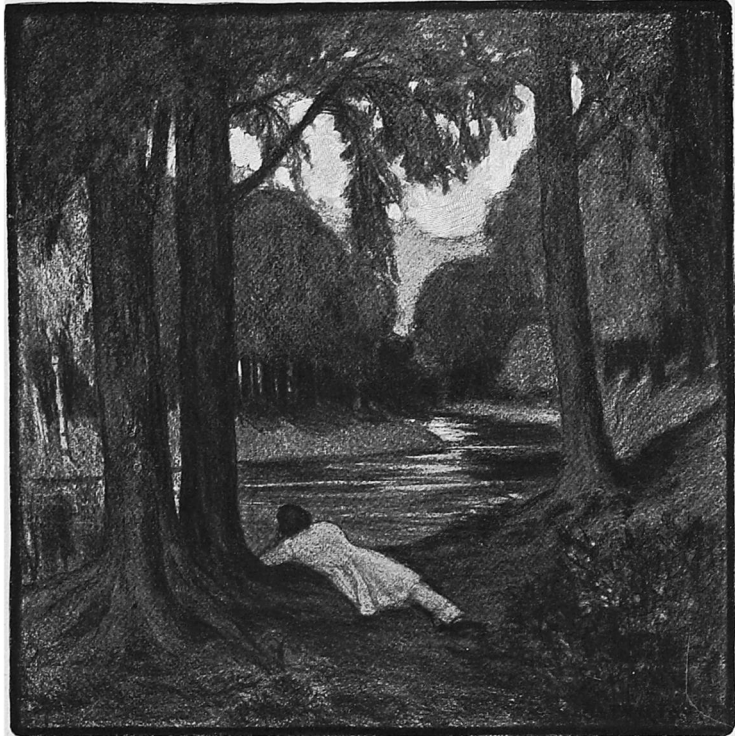
"FOR WHAT IS THINE IS MINE"

By Blanche Ostertag

Copyright, 1902, by A. C. McClurg & Co.

delineation, and required the artist to transport herself into other lands and times, and into a different mode of life than that which prevails in the tense activities of the Western world. In the main, Miss Ostertag has succeeded admirably in catching the meditative spirit of her text, and in producing pictures which are genuine illustrations.

Reference has been made before in these pages to Miss Ostertag as one of the most promising of the younger Western artists. She has not figured extensively in exhibitions, and is best known, perhaps, for her poster work. She has of late, however, received some important



ON QUIET SUMMER DAYS LIKE THIS

By Blanche Ostertag

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commissions for book illustrations, and it is as an illustrator that she seems fitted by her natural gifts to excel.

Miss Ostertag came to Chicago in 1896 from St. Louis, where she settled for a time on her return from a period of study in Europe. It has been said that no more unacademic pupil ever came out of Julien's, or Delecluse's, or Raphael Collins's private studio. It is worthy of note that works submitted by her were accepted at both the Paris salons on her first attempt. The incident is worth repeating. Every one knows how the advanced pupils at Julien's retire to nooks and corners to

paint salon pictures, hire special models, and importune teachers to intercede for them, and if possible secure recognition for them by the juries of admission. The young artist caught the fever, and resolved to submit not one but four contributions, sending them to the Champs de



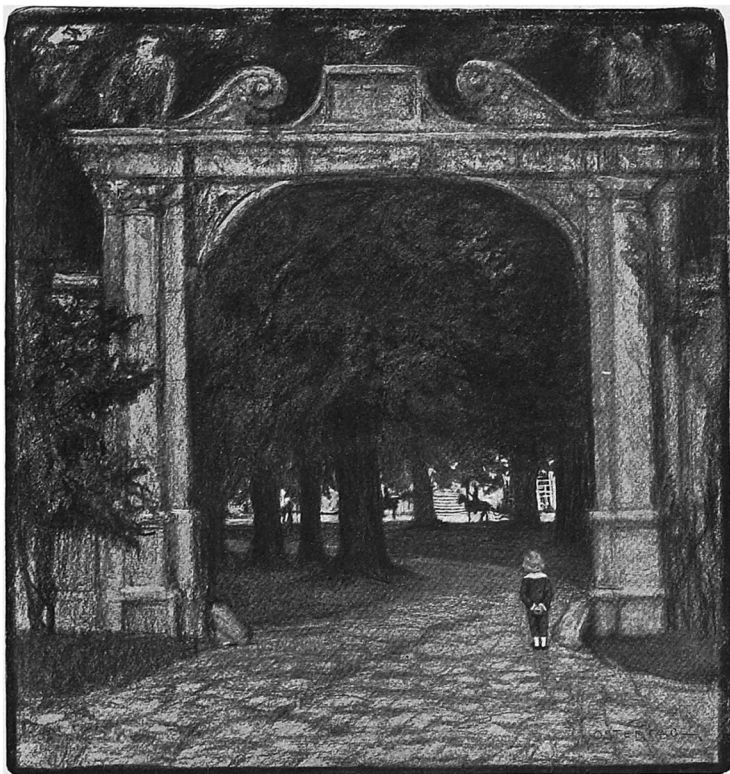
FAR AWAY FROM THE HURLY-BURLY OF THE WORLD

By Blanche Ostertag

Copyright, 1902, by A. C. McClurg & Co.

Mars. She intrusted the whole matter to her frame-maker, who kept the numbers of her pictures. First one note of declination and then another came. The third announced that No. 33,333 had been accepted. No word, however, came respecting the fourth picture, a pretentious oil-painting. The artist waited impatiently until the lists were completed, and even the catalogues were being printed, but still no word. Finally, much to her amazement, she learned that the missing painting had been sent by mistake to the Champs Élysées, where it had been accepted and hung on the line.

At the conclusion of her Paris studies, Miss Ostertag made a tour in Italy, devoting herself to the study of the great decorative painters, especially Perugino, Fra Angelico, and Paolo Veronese. She has worked in various media, and in all with equal success. As regards



"WHY DO I NOT GO THERE TOO?"

By Blanche Ostertag

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her pictures exhibited, they include, among others, sketches of Paris streets, the ancient church of St. Germain-des-Prés, a glimpse of the Luxembourg Garden, a corner of the Boulevard Raspail, Dutch pictures, a Franco-American girl, and a damsel of 1830. In pastel and monotype she has proved herself especially clever.

L. H.



A SPANISH BEAUTY  
By Otto J. Schneider  
From a Dry-point

*Schneider*

*Schneider*

